

00'00"

S/B TK

RUN TK

TELECINE SEQ.1.

Opening Titles

Dur: 00'32"

DR WHO TITLE. 00'16"

S/I

TJ1

CITY OF DEATH

00'24

S/I

TJ2

by DAVID AGNEW

S/I

TJ4

PART TWO

26100

21 08 51

21 09 24

Ep 2 Opening.

21 09 48

21 10 40

Ep 2 Closing

Reprise

00'30"

Cafe
Counters.
Count in cellar

TK going into chateau front door. 01'12"
C/A sinister window.

Gate. 42, 43, 44, 45, 46.

TK 2

(AT END OF REPRISÉ)

PARIS STREET. EXT. DAY.

1014

Gate
46/4.

①

MLS The Old Dark House. DOCTOR
ROMANA are brought from flg
by two THUGS. The gate opens and
they go in 1028 more shots to
1090

Dr. hat in R ^{hand} ^{①②④} pocket. - scarf as usual.

Thugs - hats on + dark striped suits.

blue shirt ^{pushing} Dr. - red/blue striped tie. ^{blue handkerchief} grey/white pin striped shirt

grey shirt / ^{pushing} red tie. ^{2 shades pinkish red} - grey red stripe suit ^{2pc}

Dr/thug/halla/thug as in ①②④

halla/thug never can be holding her R arm. ^{no C. hand} ①②④
other thug poking Dr in back with R. ①②④

Sp 926434 120244 Thugs taking them inside house.

Scene 2.1.

Sp. 926351

204057 301 - 302 boom on 302.

204124 301 - 302 boom again.

204149 301 - 303B didn't see bracelet into
204217 box

(2b)

Sp. 926354

204246 303B bracelet into box
204308

204500 303C Dr's entrance.
204516

205730 304 - 317 beginning MUG.
210045

210725 304 - 317 again - best.
211043

80'28"
03'10"
03'56

01'23"

/4C 3C 2E/

1. INT. LIBRARY. DAY.

301. 2 E / (THE COUNTESS IS
MS COUNTESS TOYING WITH THE
302. 4 C BRACELET. /

~~Door R,~~ *w/a. doorway* HERMANN ENTERS)
HERMANN enters.

303. 2 E
COUNTESS A/B.
~~See her put~~
~~bracelet in~~
~~box.~~

Excuse me, my lady
HERMANN: ~~Countess.~~ The people you
wished to ... speak to are here./

Good
COUNTESS: ~~Thank you~~ Hermann, show
them in./

303A 4 *w/a a/b*
Hermann exit

Hermann yes, my lady

(SHE SLIPS THE BRACELET
INTO AN INCREDIBLY
BEAUTIFUL CHINESE
PUZZLE BOX AND THEN
SITS ON THE SOFA.

303B 2 *MS bracelet*
Countess into box.

HERMANN PUSHES THE
DOCTOR, ROMANA AND
DUGGAN FAIRLY ROUGHLY
INTO THE LIBRARY.

304C *b/c Romana*
MS Door R,
DOCTOR/ROMANA/HERMANN
ROMANA DUGGAN/HERMANN
enter. *Dr mps*
~~Widen to frontal~~
~~WS, DOCTOR comes~~
~~f/g. + falls~~
out of frame f/g.

DUGGAN REACTS WITH
AN OFFER OF VIOLENCE,
BUT WITH A BARELY
PERCEPTIBLE MOVEMENT
A GUN APPEARS IN
HERMANN'S HAND.

THE DOCTOR RESTRAINS
DUGGAN AND TURNS TO
HERMANN)

304. 3
MS Dr appears
from behind
chair.

193548
193639

Scene 1.

Take ①.

Original recording.

Sp. 921162.

Also.

Sp. 926434.
23.38.40.

21 5127.
21 5200.

Opening titles Ep. ①. Sp. 921162

21 5228

Closing KG - no sound

21 5356.
5450.

Closing credits Eps 1/2/3. KG.
(no cheese/brown)

21 5726

Closing 1/2/3 again KG.

(THE COUNTESS NODS
CURTLY TO HERMANN
WHO WITHDRAWS)

pan him c to
countess.

~~develop to~~
~~W/A group~~
develops.
W/A

Hello. I say.
THE DOCTOR: (cont) What a wonderful
butler, ~~so charmingly~~ *yes* violent.
Hello, I'm called the Doctor, ~~this~~ *acts*
~~is~~ Romana, ~~this~~ *is* Duggan, you must
be the Countess Scarlioni, and this
is clearly a very delightful Louis
Quinze chair. May I sit on it?

(HE SITS ON THE LOUIS
QUINZE, EXPERIMENTALLY.
HE GRINS WITH PLEASURE)

I say, haven't they worn well?
Thank you, *Hermann* that will be all.

COUNTESS: (WITH A TIGHT SMILE)
"Doctor", you are *very* pleasant
with me.

THE DOCTOR: Ah, well I'm a pleasant
chap. *fellow*

COUNTESS: I did not invite you here
for social reasons.

THE DOCTOR: *I know.* I could *see*
that the moment you didn't *offer*
~~us a drink.~~ *ask me to have a drink*

COUNTESS: I ...

THE DOCTOR: Thank you, *I will*
a glass of water please. Come on,
Romana sit there. *over* Duggan, you sit
there. *Do sit down.* Countess. *all right. Now Countess will*

COUNTESS: The only reason you were
brought here is to explain exactly
why you stole my bracelet.

304X 3

Duggan

Well, you see
THE DOCTOR: Ah, it's my job you see. I'm a thief. Romana is my accomplice and Duggan is a detective who has been kind enough to catch me. That's his job. *you see* Our two lines of work dovetail *beautifully* rather neatly.

304E 4

Countess

was
COUNTRESS: Very interesting. I *was* rather *under the impression* thought that Mr. Duggan had been following me./

305.

4 C

DUGGAN

306.

3 C

~~2-S DOCTOR/~~
COUNTRESS.

Oh, well
THE DOCTOR: You're a beautiful woman. *and Duggan was* He was probably trying to summon up the courage to *ask* invite you out to dinner, weren't you Duggan?/

307.

4 C

DUGGAN

308.

4 C

(DUGGAN LOOKS SURLY)/

~~2-S A/B.~~ *Countess*

COUNTRESS: Who sent you?

308A 2

Dr

THE DOCTOR: Who sent me what?

308B 4

Countess

COUNTRESS: (GETTING A BIT STEELY) Doctor, the *harder* you try to convince me you are a fool, the more I am inclined to believe otherwise. *It would be the work of a moment to have you killed.*

(AT THAT INSTANT
ROMANA PICKS UP
THE CHINESE BOX)

309.

2 E

ROMANA and box.

COUNTRESS Put ~~that~~ *it* down./

ROMANA: ~~This is nice.~~

COUNTRESS: ~~Put it down.~~

310.

4 C

~~DOCTOR/COUNTRESS.~~

ROMANA: It's one of those puzzle boxes isn't it?/

Yes, it
COUNTRESS: It is a very rare and precious chinese puzzle box. You *will* not be able to open it, *so* put it down./

311.

2 E

ROMANA A/B

(ROMANA OPENS IT IN
ABOUT ONE AND A
HALF SECONDS.

312. 4 C

SHE PULLS OUT THE
BRACELET)

COUNT.

Hold him L to
ROMANA then R
to fireplace.
And Countess.

ROMANA: Oh look.

(WE ARE FAIRLY CLOSE
ON THE BOX AND THE
BRACELET)

COUNT: (OFF) Yes, ~~young lady~~, very
pretty isn't it.

(HE HAS QUIETLY
ENTERED THE ROOM
AND CROSSES TO
ROMANA. HE TAKES
THE BRACELET FROM
HER)

ROMANA: Very, where's it from?

COUNT: From? It's not from
anywhere, it's mine.

COUNTESS: My dear, these are the
people who stole it from me ~~in~~
the Louvre.

312A 2 *number*

312B. 3 *2-5*

THE DOCTOR: Hello there.

How very *Two*
COUNT: Curious. A ~~pair of~~ thieves
~~go into~~ the Louvre gallery and come
out with ... a bracelet. Is that
~~the most interesting thing you~~
~~could find to steal?~~

313. 2 E
DOCTOR

hell
THE DOCTOR: I just thought it was
awfully attractive, terribly unusual
design. Of course it would have
been *much* *more* nice to have been able
to steal one of the paintings instead.
(cont ...)

314. 4 C
COUNT

THE DOCTOR: (cont) but I've tried ~~that~~ before, all sorts of bells go off which disturb the concentration.

315. 2 C
DOCTOR/COUNTESS.

COUNT: ~~I can imagine.~~ ^{yes it would} So you stole this bracelet simply because you thought it looked ~~was~~ pretty?/

315A. 3
COUNTESS rises and goes to COUNT.
2-S

THE DOCTOR: Yes, well I think it is, don't you.
count yes.

COUNTESS: I don't think he's as stupid as he seems my dear.

316. 2 E
GROUP.
Crab to see
HERMANN arrive
R b/g.

COUNT: My dear, no ~~one~~ ^{body} could be as stupid as he seems. This interview is at an end./

THE DOCTOR: (RISING) Good! Well we'll be off ~~then~~, a quick stagger up the Champs Elysees, ~~and~~ perhaps ^a ~~spot of dinner~~ at Maxims. What do you think, ~~Duggan?~~ Romana?

ROMANA: Maxim's what?

317. 4 C
COUNT/COUNTESS.

(MEANWHILE, IN RESPONSE TO THE COUNT PULLING ON A BELL ROPE, HERMANN HAS ENTERED)/

I think a rather better idea would be if Hermann were to

COUNT: Ah, Hermann, would you ~~love~~ ^{kindly} look our guests in the cellar? (TURNING TO DOCTOR) I ~~would~~ ^{should} hate to lose touch with such ... fascinating people./

318. 3 C
GROUP

319. 2 E
DOCTOR/DUGGAN.

(DUGGAN PICKS UP THE CHAIR THE DOCTOR WAS SITTING ON AND MAKES TO SWING IT AT HERMANN'S HEAD./

THE DOCTOR SPOTS HERMANN'S RAPID MOVE FOR HIS GUN AND RESTRAINS DUGGAN)

Duggan what are you doing
THE DOCTOR: For heaven's sake
~~Duggan, what do you think you're~~
~~doing?~~ That's a Louis Quinze!

DUGGAN: But you're not going to ---
~~let them lock us up are you?~~

*I do beg
you pardon
count*
THE DOCTOR: Just behave like a
civilised guest will you? (TURNS
TO HERMANN) Would you show us
to our cellar, please.

*Thank you
Dr. Now Hermann if you would be kind
enough to show
us to our cellar
we'd be terribly
grateful
Now do come
along there's
a good chap.*
(HE SWEEPS OUT.)
DUGGAN AND ROMANA
FOLLOW UNDER HERMANN'S
EVER WATCHFUL EYE.

THE COUNT, WITH THE
BRACELET, LOOKS AT
THE COUNTESS)/

*develop to 2-5
count/countess*
320. 4 C
COUNT/COUNTESS

I thank you should be rather
COUNT: ~~Be a little~~ more careful
with your ... trinkets, my dear.

(HE GIVES IT BACK
TO HER)

do
After all, we ~~still~~ have a Mona
Lisa to steal.

/RECORDING BREAK/

/2 to D/

Scene 2.2.

Sp. 926357

213116.
213145.

321.

2. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

321. 2 D
DOCTOR/ROMANA/
DUGGAN followed
by HERMANN.
Crab R with
them.

(IT IS PLUSHLY
DECORATED, BEING
AN OLD FRENCH
CHATEAU AND THERE
ARE MAGNIFICENT
PAINTINGS HUNG
ALONG THE WALLS.

THE DOCTOR, ROMANA
AND DUGGAN ARE
SHEPHERDED ALONG
THE CORRIDOR BY
HERMANN, AT GUN
POINT)

THE DOCTOR: What pretty paintings.
Don't you think they're pretty
paintings, Romana?

ROMANA: (NOT TERRIBLY INTERESTED)
Not particularly.

THE DOCTOR: I think they're very
pretty, don't you Duggan?

DUGGAN: Very pretty.

THE DOCTOR: Gainsborough, Rubens,
Rembrandt ... very very pretty ...

HERMANN: Downstairs.

/RECORDING BREAK/

/2 to G/3 to F/

(18)

Sp. 926345

Scene 2.3.

ARDH.

14 1413

take 1. - 149-152.

/2A-B 3A/

3. INT. CELLAR. DAY.

149. 2 A-B / (MOST OF THE CELLAR
DOCTOR'S party IS OCCUPIED BY
arrive down KERENSKY'S LAB.
stairs, DOCTOR WE ARE LOOKING UP
first. A FLIGHT OF
Pull back to B. STAIRS TOWARDS A
WOODEN DOOR)

THE DOCTOR: (OOV) ~~Tell me Hermann,~~
~~how long has this~~ Chateau been here?
Hermann?

HERMANN: (OOV) Long enough.

(THE DOOR OPENS
AND THE DOCTOR
AND CO. ENTER
AND COME DOWN THE
STEPS TOWARDS US)

Restored THE DOCTOR: Oh really? That long?
~~And modernised - at least~~ four or
five hundred years ago?

HERMANN: May have been.

THE DOCTOR: Really? Stimulating,
very stimulating.

THE DOCTOR: ~~So,~~ this would be the
cellar would it?

HERMANN: Doctor, your ^{boiling} conversation
does not interest me.

DOCTOR Really. Good heavens, a ^{load} laboratory. Are you locking us in a laboratory?

HERMANN, GESTURING
WITH HIS GUN, DIRECTS
THEM ROUND THE CORNER
TO A HEAVY WOODEN DOOR
WHICH IS STANDING AJAR.

150. 3 A HERMANN ~~No~~, in ~~there~~./
DOCTOR

151. 2 B DOCTOR I'd ^{much} rather stay out here.
~~A/B - GROUP~~ ~~All~~ this looks ~~most~~ interesting./
~~shot. Hermann.~~ ^{so. really}

HERMANN In ~~there~~! ^{here} I said
3 to D

152. 4 D THEY GO THROUGH THE
GROUP ^{into} DOOR AND PASS INTO:/
storeroom.

Spools. 926114 + 921314

Scene 2.H.

193248
193448

Take ①. 151-154.

3D 4D

4. INT. CELLAR ROOM. DAY.

152. H.D.
Cloop in
Stamen.

(A SMALL STOREROOM
FULL OF EMPTY,
VERY OLD PACKING
CASES. THERE'S
A SMALL TABLE WITH
A GAS LAMP ON IT.)

HERMANN TOSSES A
BOX OF MATCHES ON
TO THE TABLE BY
THE LAMP)

HERMANN: *you may wish*
Light if you ~~want it~~.

ROMANA: ^{'s} How long ~~will~~ this thing *go on*
last us?

HERMANN: Two hours maybe three.

THE DOCTOR: ~~But~~ what happens after
that?

HERMANN: *After that* You won't
~~be needing~~ any light ~~after that~~.

(HERMANN LEAVES.)

DUGGAN BOUNDS ON
THE DOCTOR IN FURY)

DUGGAN: What do you think you're
playing at, ~~Doctor?~~

(DOCTOR IS SUDDENLY
VERY URGENT AND
SERIOUS, IN DIRECT
CONTRAST TO HIS
AFFECTED FLIPNESS UP
TILL NOW)

Shh
THE DOCTOR: Be quiet. Light the lamp.

(THERE IS A VERY
NARROW BEAM OF
DIM LIGHT COMING
THROUGH A GRATING
ON THE DOOR FROM
THE LAB.)

THE DOCTOR GIVES
THE BOX TO DUGGAN,
REVEALING THAT
THERE'S ONLY ONE
MATCH IN IT)

DUGGAN There's only one match!

DOCTOR Then get it right!

DUGGAN: You tell me to get it right!
We could have escaped at least twice
if you hadn't...

we stay here Duggan Yes.
** Duggan Yes.*
exactly
THE DOCTOR: Exactly! What's the
point of coming all the way here
just to escape, immediately? *what we do is*
~~we let them think they've got us~~
safe. ** Then we start to escape.*
Light the lamp.

Dr come on
(HE PULLS OUT HIS
SONIC SCREWDRIVER
AND SETS TO WORK
ON THE DOOR.)

DUGGAN LIGHTS
THE LAMP)

DUGGAN: Well?

(THE DOCTOR: OBVIOUSLY
THE SONIC SCREWDRIVER
IS NOT WORKING ON THE
DOOR)

It's not working
THE DOCTOR: ~~Doesn't work.~~

DUGGAN: You and your ^{stupid} clever ideas.

(HE GRABS THE
SONIC SCREW-
DRIVER OFF THE
DOCTOR AND HITS
THE LOCK WITH
IT. IN
CONSIDERABLE
ANXIETY THE
DOCTOR SNATCHES
IT BACK OFF HIM)

THE DOCTOR: Don't!

DUGGAN: ^{What else use is it?}
~~Well it's not much use for
anything else is it?~~

THE DOCTOR: It was very useful against
the Daleks. ^{on Skaro}

DUGGAN: What?

THE DOCTOR: ^{Oh} ~~Planet Skaro.~~ You wouldn't
~~know it.~~ ^{Remember never mind}

DUGGAN: ^{Oh that's} ~~This~~ is all I need. Locked
in a cellar, no way out, and ~~a couple~~
^{two rangers} lunatics for company.

(THE DOCTOR EXAMINES
THE SCREWDRIVER WITH
CONCERN AND TRIES
AGAIN. THIS TIME IT
WORKS)

THE DOCTOR: ^{Sh} ~~Oh...~~ it works ^{if} now. Been
~~meaning to fix it myself, thank you.~~
(cont...)

(HALF WAY THROUGH
WORKING ON THE
LOCK THE SCREW-
DRIVER CONKS OUT
AGAIN.)

THE DOCTOR HITS
IT ON THE WALL AND
IT WORKS AGAIN.

THE DOOR OPENS)

THE DOCTOR: (cont) *on as my* (TO DUGGAN) Would
you like to stay with us as scientific
adviser?

(MEANWHILE, ROMANA
HAS BEEN PACING
UP AND DOWN THE
CELL APPARENTLY
AIMLESSLY)/

153. 3 D
ROMANA

ROMANA: Doctor, the horizontal length
of the stairs is about six metres
isn't it?

Yes.
THE DOCTOR: I suppose so, why?

154. 4 D
A/B.

Runs
ROMANA: Well this room ~~is~~ along-side
the stairs and only two point seven
three metres in length./

*2-8 Duggan Dr
at door.*

THE DOCTOR: That's fascinating. *shall*
~~we~~ ~~and~~ look at the lab ~~now?~~ *first?* ~~Come~~

(THE DOCTOR AND
DUGGAN GO OUT
INTO THE LAB)

OK come on

/RECORDING BREAK/

(14)

Spools. 926345 + 926351.
Scene 2.5 bits Also on 926434.

14 36 42
14 37 54

Take ①. up to Kerensky's entrance.
2 boom shadows + masking on
Tom C.

14 41 05
14 48 15

Take ②. 114 →
Pause start 127 again

14 50 46
14 51 52

Tight 2-5. ^{ing} - dialogue as fr
125. "Wrong" →
then single Kerensky at "cellular
accelerator" → "technical problems"

14 53.35
14 54 03

^{insert}
Shot 116 on Juggan
"They're not going to steal it" →
"I'm going"

14 55 55
14 56 11

C/A Shot 121. - Romana in
doorway watching them back to
her work - shutting door behind
her.

✓ 14 59 51
15 01 42

Shot 126 - bones with bubble +
light. - 2 sizes. 15 01 20 second
starts.

✓ 15 06 02
15 06 52

Shots 128/129 - Scott's head
with bubble + light. focus up on
head then tighten - didn't
go at end.

15 08 20
15 08 32

Zin in again - head disappears.

(15)

15 1450

15 1500

Tlc chicken film + bubble +
light. - 15G. - probes not
activated.

✓ 15 15 55

15 16 40

Tlc chicken film + bubble +
light.

15 17 39

15 17 52

again - larger size chick.
15G.

✓ 15 18 52

15 19 04

tighter shot chick again

✓ 15 23 32

without 15 24 15

15 25 10

empty pedestal + bubble + light
(for chicken into egg seq.)

✓

15 25 25

15 25 38

bubble + synth on black

✓ 15 27 17

15 28 20

Tlc - clean

Sp. 926434

14 01 35

Chicken film reversed with
bubble + light. - more slowly
than standard speed.

14 03 00

film backwards at normal
speed.

14 04 15

again but only a bit slower
than normal.

14 08 04

Chicken film fwd at same
speed as last backwards take.

SUNDAY 3rd JUNE

CAMERA 1 - MOLE.
 CAMERAS 2, 3, 4 - PEDS.
 CAMERA 5 - VLAD.

/2B 5A 3A/

*On door -
it opens.*

5. INT. LABORATORY. DAY.

114.

5A

DUGGAN/DOCTOR
 from door R
 to foot of
 stairs.

DUGGAN: Right, let's get out of
 here.

THE DOCTOR: No, *there's* bound to be
 a couple of guards posted at the top.

DUGGAN: Exactly, I'm about ready to
 thump somebody.

THE DOCTOR: No! I want to look *at* ~~round~~
 this lab first.

115.

2 B

DOCTOR comes to
 machine f/g,
 DUGGAN in b/g.

DUGGAN: What use is... /

THE DOCTOR: In the last few hours I
 have been thumped, threatened, abducted
 and imprisoned. I have found a piece
 of equipment that is not ~~a product~~
 of Earth technology and been through
 two time slips. I think this Lab
 might have something to do with it.

115A.

5.

Romana.

DUGGAN: (HEATEDLY) Look, *cut*
 that stuff. *out with you* What about the Mona
 Lisa?

115B

2

A/B.

THE DOCTOR: What about it?

DUGGAN: *bo* You reckon the Count and
 Countess are out to steal it?

THE DOCTOR: Yes.

116.

3 A

DOCTOR at
machine L.
Hold him R
to DUGGAN.

I don't know about you but
DUGGAN: Well, you do what you like,
I'm going to stop them./

THE DOCTOR: ~~Well~~ they're not going
to steal it at five o'clock in the
afternoon. *are they?*

DUGGAN Why not? *the house's still now*

THE DOCTOR *Because it's open.* While
we're here let's find out how they're
going to steal it. And why? Shall we?
Or are you just in it for the thumping?

(DURING THE ABOVE,
ROMANA HAS BEEN IN
AND OUT OF THE
STOREROOM COLLECTING
THE ODD TOOL AND
BOTTLE OF ACID FROM
THE LAB. SHE IS
DELIBERATELY
IGNORING THE OTHER
TWO AND FOLLOWING
HER OWN LINE OF
THOUGHT)

mainly
DUGGAN: I am in it partly to protect
the interests of the art dealers who
~~have~~ employed me...

THE DOCTOR: But mostly for the thumping,
yes I know.

(DUGGAN IS ABOUT
TO GET ANGRY WITH
HIM, WHEN THE
DOCTOR SUDDENLY
LEANS OVER AND
TALKS TO HIM
QUIETLY AND
CONFIDENTIALLY)

What do you think Romana's up to?

DUGGAN: I don't know.

THE DOCTOR: Nor do I. It looks terribly intriguing don't you think?

117. 5 A DUGGAN: I don't care, I'm going./

~~Top of stairs
- light FX,
pull to see
DOCTOR/DUGGAN.~~

(HE MAKES TOWARDS
THE STAIRS.

*tan Duggan to
stairs
see Kerensky
at top stairs
he comes down.*

AT THAT MOMENT
THE DOOR AT THE
TOP OF THE STAIRS
BEGINS TO OPEN.

THE DOCTOR LEAPS
LIGHTLY AFTER
DUGGAN AND PULLS
HIM INTO A HIDING
PLACE.

HE SIGNALS
DESPERATELY TO
ROMANA WHO IS
JUST COMING OUT
OF THE STOREROOM
AGAIN. SHE PULLS
HERSELF BACK
IN AND PULLS THE
DOOR TO BEHIND
HER.

118. 3 A KERENSKY goes to L b/g bench.

118A 5 Kerensky X's lab.
Doc/Duggan at
pillars flg

KERENSKY COMES
DOWN THE STAIRS
INTO THE LAB.
HE HAS CLEARLY
BEEN HAVING A
SNOOZE IN HIS
ROOM./

119. 2 B DUGGAN at R
pillar.

DURING THE
FOLLOWING, WHILST
KERENSKY IS
CONDUCTING HIS
EXPERIMENT WE
INTERCUT SHOTS
OF THE DOCTOR,
ROMANA AND DUGGAN.

120. 1 A DOCTOR at L
pillar.

121. 5 A ROMANA thru'
grille R.

FROM THEIR VARIOUS
HIDING PLACES
WATCHING KERENSKY.

122 on
(2 next)

122. 2 B

KERENSKY brings
egg to pedestal,
see DOCTOR/
DUGGAN b/g.

*ms
Romana
watching.*

*Kerensky puts
egg on pedestal.
Dr comes fwd
+ looks over
his shoulder.*

123.

5 A

CU KERENSKY
watching egg.

/RECORDING BREAK/

TK EGG/CHICKEN SEQ.

Record seq. with 'bubble'
effect.

DUGGAN IS TRYING
TO SIGNAL TO THE
DOCTOR HIS INTENTION
OF GOING TO SLUG
KERENSKY.

THE DOCTOR IS
DESPERATELY SIG-
NALLING HIM NOT
TO.

KERENSKY GOES UP
TO MAIN EXPERIMENTAL
DESK AND WE SEE HIM
TAKE AN EGG FROM AN
INCUBATOR AND PLACE
IT ON A SMALL
PEDESTAL OR DAIS.

SEVERAL SPHERICALLY
RADIAL TUBES ARE
POINTED TOWARDS IT.
HE TURNS ON THE
EQUIPMENT. A MIST
FORMS ROUND THE EGG.
THE MIST BECOMES A
BUBBLE. INSIDE THE
BUBBLE WE SEE THE
EGG HATCH. A CHICK
EMERGES.

THEN THE CHICK
GROWS RAPIDLY TO
A FULL SIZED HEN.

(Note: Suggest we
use oval iris
centred on 'egg' -
fill in with ultra
fast natural history
film of hatching
process from TK
or VT source -
leaving the 'natural'
action to happen in
real time)

124. 2 B
KERENSKY.
~~Pull to see~~
DOCTOR.

2-5 Kerensky Dr.

AT THIS MOMENT,
CLEARLY DUGGAN'S
INCLINATIONS ARE
ABOUT TO GET THE
BETTER OF HIM, SO
TO PRE-EMPT HIM
THE DOCTOR WALKS
STRAIGHT OUT OF
HIS HIDING PLACE
AND STARTS TO CLEAN
A COUPLE OF PIECES
OF EQUIPMENT WITH
HIS SCARF.

KERENSKY LOOKS UP,
STARTLED TO SEE
HE HAS COMPANY)

THE DOCTOR: Which came first, the
chicken or the egg?

KERENSKY: Who are you?

THE DOCTOR: Me?

KERENSKY: Yes, who are you, what
are you doing here?

THE DOCTOR: Me? I'm the Doctor

(AS IF THIS IS
SELF-EVIDENT IN
SOME WAY)

What you're doing is terribly
~~Very~~ interesting ~~what you're doing,~~
but you've got it wrong.

/RECORDING BREAK/

TK EGG/CHICKEN SEQ.

Record again - this time
clean.

(KERENSKY IS SO
STARTLED AND
INTRIGUED BY THIS
STATEMENT THAT THE
PROBLEM OF WHO THE
DOCTOR MIGHT ACTUALLY
BE TAKES A BACK
PLACE IN HIS MIND)

Spools 926345 (master) + 926100.

Scene 2.5A

14 3943

14 4018

327

(Ep.2.)
(Shot 326 on 3)

- 20 -

(147)

TUESDAY 5th JUNE

CAMERAS 1, 2, 3, 4 - PEDS.
CAMERA 5 - VLAD.

SHOT 377 - CAMERA 5 IN THE LAB
SET TO DO THE AGEING OF KERENSKY
AS & WHEN HE'S READY DURING THE
DAY.

2E 3C

5A. INT. LIBRARY. DAY.

327. 3 C
Projector.
Pull to 4-S.

/(THE COUNT, COUNTESS,
HERMANN AND A COUPLE
OF THUGS.

HERMANN IS SETTING
UP WHAT WE WILL
EVENTUALLY KNOW
TO BE A HOLOGRAPHIC
PROJECTOR)

COUNT: A truly remarkable piece of
equipment I think you will agree.
It makes the impossible possible.
Perhaps the Professor should see it. I
should like him to know that whilst
he is without doubt a genius, the man
he works for is someone ... altogether
more clever.

Without question, sir,
HERMANN: Shall I go and fetch him?

the prot. excellency

COUNT: Yes!

(HERMANN STARTS
TO LEAVE)

No, No, I would not *disturb like*
don't interrupt his work. Besides which, I
think our Professor would not approve.
be very amused.

328. 2 E
COUNT.

*count food
in man.*

(HE LAUGHS)/

Archel

Is the machine ready?

HERMANN: Yes, your excellency.

(Break next)

- 20 -

(147)

(Ep.2.)
(Shot 328 on 2)

- 21 -

(148)

COUNT: Then let us begin!

/RECORDING BREAK/

(Ep. 2.)
(On TK)

- 22 -

(70)

101521

2B 1A 5A 3A/
4A in Louvre set/

5B. INT. LAB. AS BEFORE.

125. 2 B / KERENSKY: Wrong? What are you
DOCTOR/KERENSKY. talking about?

21
DA David "Wrong"

THE DOCTOR: Well you're tinkering
with time, ~~and~~ that's always a bad
idea unless you know what you're doing.

KERENSKY: I know what I'm doing! I am
the foremost authority on temporal
theory in the whole world.

THE DOCTOR: The whole world! That's
a very small place. When you consider
the size of the Universe.

KERENSKY: Ah, but who can?

THE DOCTOR: Some can. And if you can't,
you shouldn't ~~be~~ tinkering with
time.

KERENSKY: But you saw it work! The
greatest achievement of the human
race, a cellular accelerator. You
saw it! An egg developed into a
chicken in thirty seconds. With a
large one I can turn a calf into
a cow in even less time. It will
be the end of famine in the world!

126. 1 A
DOCTOR'S pov -
pile of bones
on pedestal.

THE DOCTOR: It'll be the end of you.
Not to mention the cow. Look./

(INSIDE THE BUBBLE
WE NOW SEE A PILE
OF BONES AND FEATHERS)

(2 next)

- 22 -

(70)

127. 2 B
DOCTOR/KERENSKY
A/B.

*no Kerensky
include Dr.*

KERENSKY: There are a few
technical problems ...

THE DOCTOR: Technical problems!
The whole principle you're working on
is wrong. You can stretch
time backwards or forwards within
that bubble, but you can't break
into or out of it. *as you have created*
You've set up a
different time continuum, but it's
totally incompatible with ours.

KERENSKY: *I don't know what*
~~But~~ you mean ...

THE DOCTOR: ~~And~~ have you tried this?

(HE MAKES
AN ADJUSTMENT
TO THE MACHINE.

INSERT TK ON EDITING

Reverse seq. - Chicken
into egg.

THE FEATHERS AND BONES
COME TOGETHER TO
MAKE A HEN, WHICH
BECOMES A CHICKEN, WHICH
CRAWLS INTO AN EGG. THE
EGG SEALS ITSELF.

IN OTHER WORDS
PREVIOUS SEQUENCE IS
REVERSED.

WE SEE KERENSKY'S
AND THE DOCTOR'S
REACTION TO EACH
STAGE)

That's
A more interesting effect don't you
think? Did you know ~~you were building~~
~~something that could do that as well?~~
built that it could do something
like that.
KERENSKY: (GASPS) No ... What did you
do?

mean what did I do?
just THE DOCTOR: What do you ~~think I did?~~ I
reversed the polarity. This is very
expensive equipment isn't it?

Oh very expensive
KERENSKY The Count is very generous.
A true philanthropist. I... (A LITTLE
COY) I do not ask too many questions.

Well you sh...
DOCTOR ~~A scientist's job is...~~
What's your name?

KERENSKY Kerensky.

DOCTOR Kerensky... ~~a scientist's~~
~~job is...~~

KERENSKY ~~...Theodor.~~ Theodor *Nickolai*
Kerensky.

Theodor Nickolai Kerensky
DOCTOR Oh, Theodor, a scientist's
job is to ask questions. ~~Like, for~~
~~instance, what's that?~~ *you sh...*

Zoom in on Doc
128. 3 A
Pedestal - inlay
bubble effect

SCAROTH'S HEAD
SET IN ON DUMMY

INSIDE THE BUBBLE THE
REGRESSION OF TIME HAS
CONTINUED, GETTING
FASTER AND FASTER, SO
THAT IT IS MOSTLY A
BLUR.

129. 4 A
SCAROTH'S head
on dummy.

THEN FOR A BRIEF SECOND
OR TWO A FACE APPEARS IN IT.

130. 2 B
~~DOCTOR.~~

IT IS THE GREEN SINGLE
EYED FACE OF A JAGAROTH./

IT DISAPPEARS AND THE
BUBBLE VANISHES. AT THAT
MOMENT DUGGAN LEAPS OUT
AND BANGS KERENSKY ON THE
HEAD WITH ANYTHING HANDY.
KERENSKY SLUMPS.

131. ~~INSERT DOCTOR'S
POV OF KERENSKY
- CAMERA 1.~~

Theodor -- Theodor.
DOCTOR Kerensky? He's fainted?

132. 2 B
DOCTOR/DUGGAN
/KERENSKY.

Now
DUGGAN No, I hit him. Can we stop
worrying about conjuring tricks, and
~~start~~ *with questions* getting out of this place?

Ramont
DOCTOR (VERY ANNOYED) *That's your philosophy*
~~hit it, is that your philosophy?~~
(HE BENDS DOWN TO EXAMINE KERENSKY)
He's going to be alright, but if you do that
~~sort of thing once again I shall...~~
(contd...)

(Ep. 2.)
(Shot 132 on 2)

- 25 -

(73)

(THE DOCTOR REALIZES
THAT HE IS BECOMING
JUST AS AGGRESSIVE)

very THE DOCTOR: (cont) ... ~~have~~ to take
severe very ~~firm~~ measures.

Yeah?
DUGGAN: (AGGRESSIVELY) Like what?

I'm going to
THE DOCTOR: I ~~shall~~ ask you not to!

133.

3 A

ROMANA at door R.
~~DOCTOR joins her.~~

*include Dr +
Duggan they
all go into*

(ROMANA RUNS OUT
OF THE STOREROOM) /

ROMANA: Doctor! I was right!

THE DOCTOR: What?

ROMANA: ~~The room~~ measurements!
There's another room behind the
wall, bricked up.

DUGGAN: Is this important?

Let's look
THE DOCTOR: ~~There's only one way to~~
~~find out isn't there?~~

/RECORDING BREAK/

/4 to C/3 to D/

C/As. ✓ 121 (128 129) 131
✓ 126

(4 next)

(73)

- 25 -

Scene 2.4. Sp. 926375.

14 55 28

14 55 43

328A - 329F after false start.
again. 328A - 329A - final.

14 58 00

329C - 329K - too late to switch on.

14 59 46

15 00 22

329K - 330 interrupt them - man count.
- knife into laser

Scene 2.6. Sp. 926345.

15 28 37

15 29 07

Take ①.

WRT "very impressive"

13'35"

/3D 4C(in Hidden Room)/

6. INT. STOREROOM. DAY.

134. 4 C(in Hidden Room) / (ROMANA WITH THE ACIDS,
(Shooting thru SPATULAS, REAGENTS,
hole) DOCTOR. ETC. THAT SHE BROUGHT
FROM THE LAB. HAS
MANAGED TO MAKE A SMALL
HOLE THROUGH THE
WALL.

THE DOCTOR, AND A THOROUGHLY
IMPATIENT DUGGAN BEND
DOWN TO EXAMINE IT)

135. 3 D
3-S DOCTOR/
DUGGAN/ROMANA.

Very impressive
THE DOCTOR: ~~Geometry, no. But your~~
~~chemistry...~~

The
ROMANA: ~~This~~ brick work is very old.

Yes
THE DOCTOR: Four or five hundred years.

DUGGAN: In which case it can wait another
hour or two ~~more~~ whilst we go and
sort these guys out!

four or
THE DOCTOR: In my view a room that's
been bricked up for ~~nearly~~ five
hundred years is urgently overdue for
an airing.

DUGGAN: Come on, let's get out of
here! We've got the Mona Lisa to worry
about!

Dr. Duggan.

/RECORDING BREAK/

/3 to A/

(28). Sp. 926345.

15 01 30^{ish}
15 01 45

329E - "interrupt them" -
wire on projector broke.

15 06 53.

329E - projector not working

✓ 15 07 47.

329E - 330

15 08 40.

330A.

✓ 15 17 50

15 things ops Count (in house).
clapping hands + taking out
bracelet.

✓ 15 19 59

on bracelet coming out of
projector 330B.

15 27 22
27

331A. RB+M.

15 things ops Count (in lib). -
Static shot to match 330A.
house into lib.

✓ 15 29 22

331A/RB+M. A/B. then on to
"a useful little device"

(31)

15 35 25.

331B - 2-S count/counters.

15 37 26.

331B - 331 A/B but wider at end.

15 39 47.

329X

15s countless in house.
watching Hermann cut glass

164635 Holographic projector - 3-S
Sp. 926434 projector switched on. 1556 too late

164725 Take (2). - 3-S switch on

164846 Take (3). 3-S switch on.

Sp. 926434

(40)

Sp. 926434.

165211 W-S. with magenta light from projector.

170142 3-S again with added glow from hologram projector. - NG.

170231 Take (2) 3-S again - NG.

170421 Take (3) - good.

614309 + 926434 (w).

173535 move into library shot with wiggling bars.

614308 + 614309.

211505 in projector + bracelet taken out with glow from projector.

132/454 141084

(Ep.2.)
(Shot 328 on 2)

(149)

1B in Louvre

3C 2E in Library

7. INT. LOUVRE/CHATEAU LIBRARY. NIGHT.

328A 2

329.

1 B

~~MLS Mona Lisa,~~
~~HERMANN & THUGS.~~

W/A.

/(THE SCENE IS IN FACT
SET IN THE LIBRARY,
BUT IT IS SOME TIME
BEFORE THIS BECOMES
APPARENT.

WE APPEAR TO BE IN THE
LOUVRE IN FRONT OF THE
LARGE CASE THAT SURROUNDS
THE MONA LISA.

THE 'GALLERY' IS DESERTED
EXCEPT FOR SCARLIONI, THE
COUNTESS, HERMANN AND A
COUPLE OF THUGS.

SCARLIONI AND THE
COUNTESS WATCH THE
OTHER THREE APPROACH
THE PICTURE.

THE TWO THUGS CARRY SUCTION
PADS NOT ENTIRELY UNLIKE
SINK PLUNGERS.

COUNT So - there is the problem. A box
constructed of steel and plate glass.
But merely a physical barrier to protect
the painting from attack. (contd.)

THE TWO THUGS ATTACH
THE SUCTION PADS TO THE
PLATE GLASS.

COUNT (contd.) ^{we} ~~to~~ cut through the
glass ~~we use an~~ ultra-sonic knife.
(contd.) ~~with the aid of our~~

~~EVERYONE PUTS ON EAR~~
~~MUFFS.~~

329A 2.

ms Herman
ent.

329 X

counters.

(Break next)

329C ms Herman

(Ep.2.)
(Shot 329 on 1)

HERMANN TAKES OUT HIS
ULTRA SONIC KNIFE -
LIKE A LARGE FAT MONT
BLANC FOUNTAIN PEN -
AND CARVES ROUND THE
PERIMETER OF THE GLASS.
IT CUTS WITH A SEARING
WHINE.

THERE IS A TENSE MOMENT
WHEN AN ALARM GIVES A
SINGLE 'DING', BUT
HERMANN INSTANTLY TURNS
UP THE WHINE FROM THE
KNIFE AND THE ALARM
DIES BEFORE IT REALLY
GETS STARTED.

WHEN THE WHOLE GLASS PANE
IS CUT THE TWO THUGS LIFT
IT OUT OF ITS POSITION
WITH THE SUCTION PADS.

THEY PUT IT DOWN ON THE
GROUND.

THEN ONE OF THE THUGS
WALKS FORWARD TO THE HOLE.

329B. 1.
WS.

329C 2
things goads on
glass out.

329D. 1.
WS.

AN. Wait! Now we come to the second
and far more... interesting line of
defence. The laser beams!

THE LIGHTING DIMS,
REVEALING A "GRILLE" OF
VERTICAL LIGHT BEAMS
DIRECTLY BEHIND THE
GLASS PLATE.

COUNT Interrupt ^{them} these beams and every
alarm in France will go off instantly.
To get through them we must ^{have to alter} change the
refractive index of the very air itself.
Hermann...

329E 2
Group - 3-5 Hermann/
Count/Countess.

329F 1.
WS

HERMANN POSITIONS TWO
SMALL BLACK BOXES WHICH
STAND CHEST HIGH ON TRIPODS
ON EITHER SIDE OF THE HOLE.

(Ep.2.)
(Shot 329 on 1)

(151)

HE TURNS THEM ON.

THE LIGHT BEAMS ARE
PULLED AWAY TOWARDS THE
TWO MACHINES LEAVING A
LARGE GAP IN THE MIDDLE
SO THAT A MAN CAN NOW
CLAMBER INTO THE CASE.

COUNT A prismatic field now deflects the
~~light~~ beams and the picture is accessible.

ONE OF THE THUGS
CLIMBS INTO THE CASE
AND LIFTS THE PICTURE
OFF THE WALL.

HE HANDS IT THROUGH THE
HOLE AND CLIMBS BACK OUT.

/RECORDING BREAK/

COUNT Excellent.

330. 2 E

COUNT Excellent.

330A MM COUNT

WE SEE THAT THE LOUVRE
SET IS A CONVINCING AND
REALISTIC PROJECTION
INSIDE THE LIBRARY.

331. ~~3c+1B~~ ~~als count~~ ~~W/A~~

~~W/A Louvre~~
~~disappears from~~
~~W/A Library.~~

FROM THE MOMENT WE
ACTUALLY SEE AND BELIEVE
OURSELVES TO BE IN THE
LOUVRE, WE NOW HAVE AN
INTERLUDE - A MOMENT
WHERE THE 'LOUVRE' SET
AND ACTION IS PLAYED
AT THE SAME TIME AS THE
'LIBRARY' SET AND ACTION.

331A. ~~Op Count in lib~~
~~RB+M have into~~
~~library.~~

331B ~~3~~ Countess.
count into 2-5
~~with~~

BOTH IMAGES AT THIS TIME
ARE LAID OVER EACH OTHER.
IT IS ONLY WHEN THE COUNT
REMOVES THE BRACELET THAT
THE IMAGE CLEARS AND WE
CAN RESOLVE OURSELVES
INTO THE 'REAL' LIBRARY.

THE PROJECTION COMES FROM
A MACHINE WHICH LOOKS
CURIOUSLY LIKE A FUTUR-
ISTIC SLIDE PROJECTOR.

(Ep.2.)
(Shot 331 on3)

- 29 -

(152)

SITTING IN A
SPECIAL MOUNT ON THE
PROJECTOR IS THE
COUNTESS'S BRACELET.

THE COUNT WALKS OVER
TO THE MACHINE AND TAKES
THE BRACELET OUT OF
IT'S MOUNTING.

THE LOUVRE PROJECTION
INSTANTLY VANISHES.

THE COUNT HANDS THE
BRACELET BACK TO THE
COUNTESS)

COUNT: (cont) A useful little device
~~I think you'll agree.~~ Wear it always.

COUNTESS: My dear, you must be a
genius.

well not us just
COUNT: ~~shall we~~ say I come from a ...
family of geniuses.

widen to group.

(HE TURNS TO HERMANN AND
THE ATTENDANT GOONS)

Tonight ... ~~tonight we have had~~
enough of rehearsals. Tonight - the
real thing.

(HE STOOPS COURTEOUSLY
TO KISS THE COUNTESS'S HAND.

THE ONE WITH THE BRACELET)

/RECORDING BREAK/

Scene 28/29. Sp. 926114.

193958 Take ①. 155 - ¹⁶² false start.
194042 Start again
194334

194912 155/157 - 158.
5006

Scene 29 contd.

011404
00'44"
00'34"
02'58"

195537 163 - 170. 00'46"
195628

195732 163 - 170. 00'44"
195816

200105 170 -
0114 Buggan throwing light punch.

①9

200415 171 - ¹⁷² count having been hit by
200449 lamp - punch - to end scene.

200909. 172A CIA count. rolling
into pos on ground

51 Buggan moving away
from count after picking up
Count's gun.

3D 4D

8. INT. STOREROOM. NIGHT.

155.

3
4 D

3-S DOCTOR/ROMANA
/DUGGAN.

/(THE HOLE IN THE WALL IS
NOW MUCH BIGGER, ALMOST
ENOUGH SPACE TO ALLOW A MAN
THROUGH.

THEY ARE ALL WORKING AWAY
AT IT)

ROMANA: Why do you think the
Count's got all this equipment? *Dorton*

well He
THE DOCTOR: ~~The count~~ seems to be
financing some dangerous experiment
with time. The Professor *at the* believes
he's breeding chickens.

DUGGAN: Stealing the Mona Lisa to pay
for chickens?

156.

3 D

DUGGAN

d
ROMANA: But who would want to buy
the Mona Lisa? You can hardly show it
to anybody if it's known to be stolen?/

DUGGAN: There are at least seven
people in my ~~little~~ address book
who would pay millions for that picture.
For their private collections.

ROMANA: But no one could even know
they'd got it.

157.

4 D

3-S A/B.

oh
DUGGAN: ~~Yes~~, it'd be an expensive
gloat. But they'd buy it./

ROMANA: How are we going to move this
last bit?

158 on 4
(Break next)

(Ep.2.)
(Shot 157 on 4)

- 31 -

(93)

(THERE IS A LARGE
STONE WHICH NEEDS
TO BE MOVED)

Angoig to
THE DOCTOR: I think ~~I'll~~ need some
machinery -

DUGGAN: I've got all the machinery &
~~we'll~~ need. *stand back*

(HE DELIVERS
A MIGHTY KICK AND
THE STONE GIVES WAY.)

~~~~~
THE DOCTOR PICKS
UP THE LAMP
AND THEY SQUEEZE IN)

/RECORDING BREAK/

/3 to E/4 to E/

(4 next)

- 31 -

(93)

164111

/3E 4E/

9. INT. HIDDEN ROOM. NIGHT.

158. 4 E / (THE ROOM IS SMALL AND
~~3-S DOCTOR/~~
~~ROMANA/DUGGAN.~~
Duggan thru hole
158A 3.
158B 4. Romana/Dr. thru
hole. (from other side)

ROMANA: What are they Doctor?

THE DOCTOR: I don't know.

DUGGAN: They've been here a long
time. Get on with it.

(THE DOCTOR GOES UP TO
THE FIRST ONE, HAS A LITTLE
DIFFICULTY WITH THE
RUSTY CATCH, BUT
THEN SWINGS OPEN
THE DOOR.

FOR A MOMENT WE ONLY SEE
HIS LOOK OF ASTONISHMENT.
NOT FOR A FEW SECONDS DO WE
SEE THAT HE IS LOOKING AT
THE MONA LISA)/

159. 3 E
Mona Lisa.

160. 4 E THE DOCTOR: It's the Mona Lisa .../
~~3-S A/B~~

DUGGAN It must be a fake.

~~ROMANA GOES OFF TO
LOOK AT THE OTHER
CABINETS. WE DO
NOT WATCH HER.~~

THE DOCTOR EXAMINES
THE PAINTING VERY
THOROUGHLY FOR A FEW
SECONDS WITH AN EYE-
GLASS AND ONE OR TWO
OTHER GADGETS HE FINDS
IN HIS POCKETS.

DOCTOR I don't know what's ^{hangup} in
the Louvre, but this is the genuine
article.

ROMANA ~~What about this one?~~ *(opens all doors)*

DUGGAN ~~All fakes?~~ *They must be*

161. 3 E
Second Mona
Lisa painting.

(on to page 34.)

(WE SEE THAT
SHE HAS OPENED
THE NEXT CABINET.
IT CONTAINS THE
MONA LISA.
THE DOCTOR IS
STUNNED. DUGGAN
IS PRACTICALLY
CATATONIC. /

162. 4 E
3-S A/B

THEY VERY RAPIDLY
OPEN ALL CABINETS.
EACH ONE CONTAINS
A MONA LISA.

AT THE LAST
ONE THE DOCTOR
STOPS TO MAKE
ANOTHER EXAMINATION)

THE DOCTOR: The brushwork's
Leonardo's.

ROMANA: How can you tell?

THE DOCTOR: It's as *characteristic*
as a signature. The pigments
too.

DUGGAN: On all of them?

THE DOCTOR: Every one.

(HE THINKS FOR
A MOMENT)

What I can't understand is ... why
~~does~~ a man who *already* got
~~has~~ six Mona Lisas want to go
to all the bother of stealing
another one? *Seventh*

(THE DOCTOR
REACTS TO THIS.

DUGGAN CLEARLY
THINKS HE HAS
AN ANSWER.

THE DOCTOR CANNOT
SEE IT FOR THE
LIFE OF HIM)

come on Dr

But noone's

I just told you ... there are
seven people who would buy the *Mona Lisa*
~~picture~~, in secret. ~~None of them~~
~~are going to buy the~~ Mona Lisa
whilst it's hanging in the Louvre.

ROMANA: Of course. They would
each have to think they were buying
the stolen one.

Just Right

THE DOCTOR: (THE LIGHT DAWNS) I
wouldn't make a very good criminal
would I?

COUNT: (OOV) No ~~Doctor~~. Good
criminals don't get caught.

RECORDING BREAK/
SET IN BRICK FLAT/

163. 3 E
COUNT.

THEY TURN ROUND
TO SEE THE
COUNT COVERING
THEM WITH A GUN)

Develop to group

*By the end of this
evening I shall*

164. 4 E
DOCTOR

I see you ~~have~~ found some of my *aren't*
pictures. Rather good ~~don't you~~ *they*
~~think?~~ After tonight I will have
a seventh ... /

165. 3 E
COUNT

THE DOCTOR: Can I ask you where you
got these from?

166. 2 E COUNT: No./
DOCTOR

THE DOCTOR: Or how you knew they
were here if they've been bricked
up for centuries? /

167. 3 E COUNT

168. 2 E DOCTOR

COUNT: No./

168A 3
168B 2

THE DOCTOR: I like concise
answers./

169. 3 E COUNT

169A 2
169B 3
169C 2

COUNT: I came down to see Kerensky.
He doesn't seem able to speak to
me. * Can you cast any light on
that Doctor? /

170. 4 E
DUGGAN group.

DUGGAN: (STILL HOLDING THE GAS
LAMP) ~~No, but~~ I can./

171. 3 E COUNT

(HE HURLS THE
LAMP AT SCARLIONI,
WHO FIRES BLIND. /

172. 4 E
GROUP. - count falls.

THE COUNT STUMBLES
AND DUGGAN
CLOCKS HIM OVER
THE HEAD WITH A
LUMP OF STONE.

HE FALLS)

THE DOCTOR: Duggan, why is it
that every time I start talking
to someone you knock them unconscious?
him

DUGGAN: I didn't expect him to
go down that easy.

THE DOCTOR: Well if you don't
understand heads, you shouldn't hit
them. go about hitting them.

DUGGAN: Well what ^{else} would you
suggest?

(Ep.2.)
(Shot 172 on 4)

- 37 -


(99)

(THE DOCTOR
GETS CLOSER
TO DUGGAN)

THE DOCTOR: (FIERCELY)
Duggan - your job is to stop
his men stealing the Mona Lisa.
The other Mona Lisa. ~~Come on~~ ...

172+ 3. hole in wall
173. 2 B 3 thru into storeroom
3-S emerging
from storeroom.

(THEY ALL LEAVE
THE HIDDEN ROOM)/



(Break next)

- 37 -

(99)

191504

[2B]

10. INT. LAB. NIGHT.

(THE DOCTOR,
ROMANA AND
DUGGAN COME OUT OF
THE STOREROOM DOOR.

THEY APPROACH THE
STAIRS AND GO UP
THEM. THEY MOTION
SILENCE AND
CAUTION TO EACH
OTHER.

DUGGAN IS CARRYING
THE COUNT'S GUN.
HE REACHES THE DOOR
AT THE TOP FIRST.
SUDDENLY HE THROWS
IT OP AND SPRINGS
THROUGH IT.
(THERE IS NO ONE
THERE)

pan down
up stairs

/RECORDING BREAK/

/4 to D/

Scene 2.10.

Sp 926114

20457
201533

172A + 173. Leaving room + up
stairs.

(27)

Scene 2.11.

Sp. 926354

21 4358
21 H430.

322/325

21 4535
21 H600.

326

21 H834
21 4854
21 H909
21 H917

323.

second time lower down.
bird go

3F 2G

11. INT. CORRIDOR OUTSIDE LIBRARY.
NIGHT.

322. 2 G / (THEY MAKE
DOCTOR/ROMANA THEIR WAY
come out of CAUTIOUSLY DOWN
door, DUGGAN IT.
follows. *join's*
323. 2 G SUDDENLY THE
INSERT POV OF COUNTESS APPEARS
COUNTESS' GUN *behind pillar* IN FRONT OF
THEM. GUN IN HAND.
324. 3 F /
~~3-S~~ DOCTOR/ROMANA DUGGAN MAKES A
DUGGAN. DIVE TO ONE SIDE.

THE COUNTESS TURNS
TO FIRE AT HIM.

IN AN INSTANT
DUGGAN PICKS
UP A VASE /AND
BREAKS IT OVER THE
COUNTESS'S HEAD.
SHE GOES DOWN LIKE
A SACK OF TURNIPS)
325. 2 G *A/B then*
DUGGAN hits out *wavy line* with vase.
326. 3 F *Dr + Rom into* /
~~3-S~~ *at pillar*

DUGGAN Sorry, lady.

that
THE DOCTOR: I should *hope* so. *100*
That was ~~late~~ Ming Dynasty and
absolutely priceless.

*a Ming vase
second dynasty*

(Ep.2.)
(Shot 326 on 3)

- 40 -

(146)

DUGGAN: Come on,,we've got to
get to the Louvre.

THE DOCTOR: No. You have. ⁷ You
~~stay with him~~ Romana, look after
him.

ROMANA: ~~Where are you going?~~

THE DOCTOR: ~~I'm going to see an~~
middle aged Italian. Well, late
Middle Aged. Renaissance in fact.
See you back at the cafe.

Italian - a
3 leave - fighter
on Countess.

come on

END OF MONDAY'S RECORDING

/1 to B/2 to E/3 to C/4 to A/

(3 next)

- 40 -

(146)

21/00 4

RECORDING DAY 1.MONDAY 21st MAY.

CAMERA 1 - MOLE
CAMERAS 2, 3, 4 - PEDS
CAMERA 5 - VLAD

Sp. 926228

① 143609.

② 143418

Torch streaking on both takes.
Take ① prob. best

1. 1 A

Close on door - torch.
see hand pick lock.

Crane down.

+ widens as he
comes in.

IT IS DARK.

A TORCH LIGHT
SHINES ON A
SIGN ON THE DOORA FINGER RUNS ROUND
THE DOOR LINTEL,
AND FINDS A
WIRE. THE WIRE
IS CUT.A LOCK PICK
IS INSERTED IN THE
DOOR. THE DOOR
IS OPENED)RECORDING BREAK

exits frame R.

①. Spool 926228 under
926204.Scene 2.12.

143609.

143636.

Take ①. (streaking from torch).

143418

143745.

Take ② (also streaking) - prob. worse.

144050
144110.

144526
144548.
144518.

144804
144810.

Scene 2.B.A.

Sp. 926228
J

Take ①. (Lamp light not flashing).

Take ②. B.B.

Scene 2.B.B. RB+M.

Take ①.

(Shot 1 on 1)

Sp. 926228

21' 26"

14.45.26.

3D 5B

13. INT. MODERN ART GALLERY. NIGHT.

2. 5 B W. Aganery / (A FIGURE WALKS
LS DOCTOR. CAUTIOUSLY DOWN
He comes forward. THE GALLERY.

IN THE TORCH
WE SEE SOME
FAIRLY EXTRAORDINARY
EXAMPLES OF MODERN
SCULPTURE.

AT THE END OF
THE GALLERY THE
TORCH LIGHT STRIKES
A SPOLICE BOX,
WHICH LIKE ALL
THE EXHIBITS HAS
A PLAQUE STANDING IN
FRONT OF IT.

THE FIGURE, WHICH
IS OF COURSE THE
DOCTOR, OPENS THE
TARDIS DOOR)

3. 2 D ~~THE~~ THE DOCTOR: (LOOKING IN) K9?
DOCTOR enters Tardis. How are you? Hello
pan him to Tardis Alright?

(THE DOCTOR
ENTERS THE TARDIS.

14.48.04

ROLL BACK AND MIX

Tardis dematerialises.

IN A COUPLE OF
SECONDS, WITH
A FAMILIAR GRATING
SOUND THE TARDIS
DEMATERIALISES)

RECORDING BREAK

Scene 2.14 A

Sp. 926321
231

20 2900
20 2925

Take ① - empty W/A.

Scene 2.14 B RB + M + rest scene.

20 3104
20 3114

Take ①. light set on Lardis.

20 3218
20 3414

Take ②. Lancelotti Qd too early.

Scene 2.14 A.

20 3702
20 3742

Take ② - empty W/A again.

Scene 2.14 B.

20 3933
20 4126

Take ③.

20 4403
20 4412

en Boston - shot WS
Take ①.

(Shot 42 on 4)

211504

RECORDING DAY 2.

TUESDAY 22nd MAY.

2B 4B 3C

14. INT. LEONARDO'S STUDIO.43. 2 B
W/A room.ROLL BACK AND MIXTardis materialises.
DOCTOR emerges.

Hold him C.

(BRILLIANT
RENAISSANCE SUN
POURS THROUGH THE
WINDOWS.EASELS AND
PAINTS ARE EVERY-
WHERE, INTRICATE DESIGNS,
CLEARLY LEONARDO'S,
ARE HANGING FROM
THE WALLS, LYING
ON THE FLOOR IN
A PROFUSION OF
ARTISTIC DISARRAY.OTHERWISE IT
IS DESERTED.
WITH A GRINDING
NOISE THE TARDIS
MATERIALISES IN THE
CORNER. THE DOCTOR
EMERGES)

leonardo. leonardo

THE DOCTOR: Ah, that Renaissance
sunshine! (CALLS) Leonardo!
went down ~~Leonardo are you there! It's~~
~~me the Doctor! Hello? The paintings~~
~~did very well! Everyone loved~~
~~them. So many people have said how~~
~~good they thought they were! The~~
~~Last Supper ... The Mona Lisa -~~
you remember ~~I said "The Mona Lisa" - remember?~~
~~That awful woman with no eyebrows~~
~~who wouldn't sit still. Leo?~~
(cont....)

44. 4 B
CU DOCTOR(CARRIES ON
HIS SEARCH. STILL
UNSUCCESSFUL)

(Shot 44 on 4)

*took a bit longer
to catch on*

your idea for
THE DOCTOR: (cont) The helicopter ~~didn't catch on for a while~~, but as I said, these things take time ... Leonardo?

(HE LOOKS OUT
OF THE WINDOW.

Rapier comes in R,
widens to 2-S with
SOLDIER.

They circle, see door
between them.

THE DOOR FLIES
OPEN, AND A
VERY VILLAINOUS
LOOKING SOLDIER COMES
IN AND HOLDS
A VERY LONG RAPIER
TO THE DOCTOR'S
ADAM'S APPLE)

SOLDIER: You!

THE DOCTOR: Me?

SOLDIER: Who are you? What are
you doing here?

THE DOCTOR: Well I just popped *by*
~~in~~ to see Leonardo actually,
is he about?

body
SOLDIER: No ~~one~~ is allowed to
see Leonardo. * He is engaged in
important work for Captain
Tancredi.

by Reamy?
THE DOCTOR: *Captain Tancredi*
~~Who is Capt ...~~
So you know him?
NO

SOLDIER: He will want to question
you.

well I'll
THE DOCTOR: ~~I expect I will~~ want
to question him, so we can have
a ~~pleasant~~ little chat can't we?

SOLDIER: He will be here instantly.

(Shot 44 on 4)

(THE DOOR FLIES
OPEN AGAIN, THOUGH
BECAUSE OF THE
ANGLE WE DO
NOT SEE WHO IS
STANDING THERE.

BUT WE DO SEE
AN EXPRESSION OF
ASTOUNDED SHOCK
ON THE DOCTOR'S
FACE)

45. 3 C
CU DOCTOR.

THE DOCTOR: You! What are you
doing here?

(WE LOOK OVER
TANCREDI'S SHOULDER
AT THE DOCTOR.

THE CAPTAIN IS
WEARING THE
LAVISH COSTUME OF
A CAPTAIN IN THE
PRIVATE ARMY OF AN
ITALIAN DUKE,
CESARE BORGIA FOR
EXAMPLE)

46. 2 B
TANCREDI

CAPTAIN TANCREDI: I think that
is exactly the question I ought to
be asking you ... Doctor.

(WE SEE CAPTAIN
TANCREDI FROM
IN FRONT, AND IT
IS PERFECTLY CLEAR
THAT HE IS ALSO
COUNT SCARLIONI/
SCAROTH)

RECORDING BREAK

Shot 48 on
(4 next)

1st credit to end 00'51" with
Total dur 24'33" 23'41" 24'32"